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CARNEGIE

MAGAZINE

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VOLUME XV PITTSBURGH, PA., OCTOBER 1941 NUMBER 5



AMERICAN PIETÀ

By TOM LOFTIN JOHNSON

Awarded First Prize of \$1,000

DIRECTIONS IN AMERICAN PAINTING

(See Page 131)

THE CARNEGIE MAGAZINE

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VOLUME XV NUMBER 5
OCTOBER 1941

Sad tidings bring I to you out of France,
Of loss, of slaughter, and discomfiture:
Guienne, Champagne, Rheims, Orleans,
Paris, Guysors, Poitiers, are all quite lost.

* * * *

France is revolted from the English quite.
—KING HENRY VI, Part I
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The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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GREETINGS FROM DISTANT SPOTS LOS ANGELES, CALIFORNIA

DEAR CARNEGIE:

It gives me much pleasure to receive the Magazine for another year. When I receive my copy I look through it carefully, enjoying the illustrations, and then begin my reading on the Editorial page. As I am originally from Pittsburgh, THE CARNEGIE MAGAZINE keeps me in touch with the Institute which was a great joy to me.

—IVY CLULEY

MANILA, PHILIPPINES

DEAR CARNEGIE:

Month by month through the years your visits are very welcome. I don't know who maintains my subscription, though I have a suspicion. At any rate, I'm very glad to be kept in touch with your life and work. Especially impressive was your article, "Night Closing at Carnegie Institute," in last January's issue. For three years or so, between 1920 and 1923, I frequently passed through Carnegie's halls en route from the Library, at evening closing time, to my Wilkesburg-bound street car. I did appreciate that privilege. So as you write of the life of the Carnegie institutions, do realize that there are many of us throughout the world who value your words.

—BENSON HEALE HARVEY

BOSTON, MASSACHUSETTS

DEAR CARNEGIE:

You publish America's handsomest and most interesting Museum magazine.

—ROBERT C. VOSE

LIBERTY, EQUALITY, FRATERNITY

There are certain aspects of life that must be safeguarded if the new world order is to meet the needs of mankind. Men must be permitted to live their daily lives in peace and not be dragged from their homes and families to fight and possibly die for causes in which they have no reasonable interest and to which they may even be bitterly opposed. Men in one part of the globe must be able to carry on their business with men in another part of the globe without interference from others. Mankind must be guaranteed protection in the characteristics that distinguish it from the lower orders of life and make up what is essentially mankind, the right to speak and write and do and believe what one chooses so long as their practice does not interfere with the possession and practice of the same rights in others. And it must be understood that these rights are the heritage of mankind simply as men, not merely of advanced as against primitive men. The new world order of the democratic nations must banish the imperialisms that have hitherto exploited primitive mankind.

—STEPHEN DUGGAN

DIRECTIONS IN AMERICAN PAINTING

By JOHN O'CONNOR JR.

Acting Director of Fine Arts, Carnegie Institute



SINCE its foundation in 1896, with the exception of the years of the first Great War, and until 1940, the Carnegie Institute presented annually as the event of Founder's Day—the commemoration

of the gift by Andrew Carnegie of the Carnegie Institute to the City of Pittsburgh—an International Exhibition of Contemporary Paintings.

In 1940, in its place, the Institute offered a Survey of American Painting, which reviewed the story, past and present, of American art. This year the exhibition, which may be said to be distinctly forward looking, is entitled "Directions in American Painting."

Directions in American Painting is a radical departure from the usual exhibition of American paintings, and it is an adventure into new fields on the part of the Carnegie Institute. It should be indicated at once that the exhibition involves exclusively the participation of living American artists whose paintings have never appeared in a Carnegie International and, on the other hand, the exclusion of a very large number of well-known and well-established artists who have been represented at least once in a Carnegie International. In order to keep the records straight, the organization of the show, its scope, and purpose require a word of explanation.

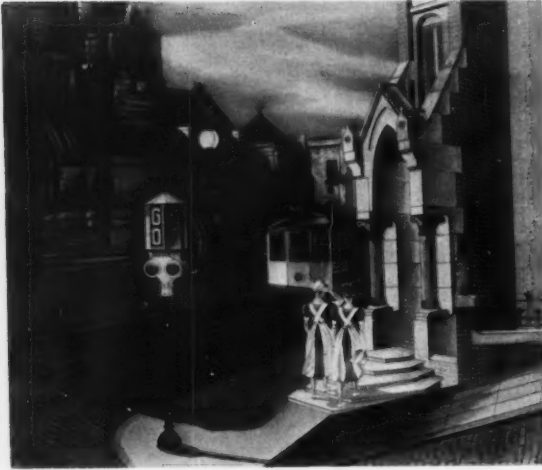
In each International there was, naturally, a division devoted to American painting. This section was limited, of necessity, to about one hundred

paintings. From 1931 on, these paintings were invited. Before that time, for the American section, a small number of pictures were added to the invited ones by a jury of admission from paintings submitted to it by American artists who felt that they were entitled to a place in the International. The jury of admission solved, in a limited way, the problem of the emerging of the young, the rising, the unknown, and the unacclaimed artists. This year it was the thought of the Fine Arts Committee of the Carnegie Institute and the staff of the Department of Fine Arts that these artists deserved special consideration in an exhibition devoted exclusively to them, and so Directions in American Painting was organized.

The show is made up of 302 paintings by 302 living American artists. These paintings were selected by a jury of admission from 4,812 canvases submitted to it by artists, citizens of the United States, who have never exhibited in a Carnegie International.

The jury of admission met first in New York, where it reviewed 2,264 paintings, of which 137 were selected for the Exhibition. At its Pittsburgh meeting, the jury studied 2,548 paintings and selected 165 for the Exhibition. Two thousand two hundred and six artists submitted paintings to the Jury. While three entries were permitted, only one painting by a given artist was chosen for the Exhibition.

The distribution by states of artists in the show is as follows: New York, 107; Pennsylvania, 29; California, 27; Illinois, 18; Ohio, 17; Massachusetts, 15; Missouri, 11; Wisconsin, 9; Indiana, 9; Michigan, 8; New Jersey, 6; Texas, 5; Connecticut, 4; Louisiana, 4; Iowa, 3; Rhode Island, 3; Virginia, 3; Colorado, 2; Florida, 2; New Hampshire, 2; New



SAN FRANCISCO GOTHIC

By HARRY DIX

Second Prize of \$700

Mexico, 2; Oklahoma, 2; Vermont, 2; Alabama, 1; Maine, 1; Maryland, 1; Minnesota, 1; Mississippi, 1; North Carolina, 1; Washington, 1; and Wyoming, 1. In addition, the paintings of three artists of the District of Columbia were selected and one by an American now living in Canada. This contribution marks probably the widest geographical distribution of artists in the history of any national exhibition of paintings in the United States. It is an indication that we have now reached the wholesome condition whereby an artist may

live in his own community, paint the life and scenes about him, and find in his town an appreciative audience who will stimulate him to greater endeavor.

If Directions in American Painting proves to be a worthwhile venture on the part of the Carnegie Institute, the credit should go to the artists who submitted their paintings and to the jury who selected the show. As an important part of the record of this Exhibition, the members of the jury of admission should be set down here. They were: Charles E. Burchfield, of Buffalo, New

York; Charles Hopkinson, of Boston, Massachusetts; Kenneth Hayes Miller, of New York City; and Millard Sheets, of Claremont, California. They gave



THE GREEN MOUNTAINS

By DEAN FAUSETT

Third Prize of \$500



WINTER LANDSCAPE

By KARL E. FORTESS

First Honorable Mention with Prize of \$400

generously of their training, experience, and talent in culling the canvases, and in doing this they evidenced a rare discrimination, a catholicity of taste, and an unprejudiced point of view as to what constitutes a painting. They seemed to keep in mind in selecting the paintings that dictum of Maurice Denis: "What I ask of a painting is that it shall look like paint"; or Eric Gill's criterion: "You may use a painting for a good or bad purpose, but to be a good painting it must be done according to the nature of paint."

After the work of selecting the Exhibition was completed, the jury of admission resolved itself into a jury of award and nominated the following prizes:

FIRST PRIZE—\$1,000

Tom Loftin Johnson, "American Pietà"

SECOND PRIZE—\$700

Harry Dix, "San Francisco Gothic"

THIRD PRIZE—\$500

Dean Fausett, "The Green Mountains"

FIRST HONORABLE MENTION—\$400

Karl E. Fortess, "Winter Landscape"

SECOND HONORABLE MENTION—\$300

Ruth Erb Hoffman, "Intermezzo"

THIRD HONORABLE MENTION—\$200

Adams W. Garrett, "Toll of the River"

FOURTH HONORABLE MENTION—\$100

Nathaniel Jules Jacobson, "The Bread of Affliction"

Tom Loftin Johnson, the winner of the first prize, was born in Denver in 1900, at the time his father, Henry V. Johnson, was Mayor of the city. Mayor Johnson was a first cousin of the famous Tom L. Johnson, the great social reformer who was Mayor of Cleveland from 1901 to 1909. The artist states that the Mayor of Cleveland has always been an inspiration to him.

The first prize winner was educated in the Yale School of Fine Arts, Yale University, from which he was graduated in 1923, and where he won the William Whirt Winchester Fellowship, which permitted him to travel in Europe. In Paris he studied in the studio of Lucien Simon, the distinguished French artist who won first prize in the 1905 Carnegie International. On his return to this country he worked as a designer and mural painter, assisting Augustus V. Tack with his mural decorations in the Nebraska State Capitol. In 1935 and 1936 he painted the large mural decoration in



INTERMEZZO

By RUTH ERB HOFFMAN

Second Honorable Mention with Prize of \$300

Washington Hall at West Point, and in 1937 and 1938 six mural panels of America's six great wars in the Headquarters Building of the Second Corps Area on Governor's Island, New York. For the last two years he has taught painting and design at Rollins College.

"American Pietà" is the first of his paintings to be shown in a national exhibition. It depicts the scene of a Negro family's coming the morning after a lynching to take home the body of their father. The picture symbolizes for the artist the race problem of the United States and is done in a manner reminiscent of the Christian Pietàs.

Discussing the painting and its theme, the artist said: "In regard to the picture, 'American Pietà,' for the past two years I have been painting in Florida and teaching at the art department of Rollins College in Winter Park. Each time I made the trip south in a Ford, and made a point of studying the country and people. I felt that coming as I did from the North and West, I might look at the South with a fresh and unbiased eye. Looking at things in this way, I felt strongly that the greatest problem of the South, and of

and our national pride is certainly our tolerance of lynching."

Harry Dix, who won the second prize, was born in Seattle, Washington, in 1907. He has never had any formal art training but has studied the technical methods of painters as he has seen their work in exhibitions and museums. The prize-winning picture, "San Francisco Gothic," shows the influence of Pieter De Hooch and Canaletto in the meticulous treatment of the subject. The artist works in advertising agencies, where he designs layouts. He has painted in New York, Iowa, California, and Georgia. His pictures have been exhibited at the Art Institute of Chicago, the Pennsylvania Academy of the Fine Arts, and the New York World's Fair, 1939; and his water colors at the Brooklyn Museum and the Whitney Museum of American Art. He won an honorable mention for a water color at the Denver Art Museum Annual in 1940, and was awarded first prize for another of his water colors at the Springfield Museum of Fine Arts in 1941. His painting, "San Francisco Gothic," typifies the work of a great number of American

the entire United States, was the American Negro. The mechanical cotton picker will soon take his place in the field, and he is already moving north and west. I was moved by the way Negroes were segregated and made to live on the other side of the railroad tracks, and by the many social injustices that they were made to suffer. The greatest blot on our Democracy

THE CARNEGIE MAGAZINE



TOLL OF THE RIVER

By ADAMS W. GARRETT

Third Honorable Mention with Prize of \$200



THE BREAD OF AFFLICTION

By NATHANIEL JULES JACOBSON

Fourth Honorable Mention with Prize of \$100

painters who, during the last ten years, have devoted themselves to the portrayal of the American scene in all its varied aspects.

Dean Fausett, who was awarded third prize, is a well-known landscape painter, though this is his first appearance in a Carnegie show, and it is his first award in oil painting in any exhibition. He was born in Price, Utah, in 1913. He studied at the Art Students League, the Colorado Springs Fine Arts Center, and the Beaux-Arts Institute, and from 1931 to 1934 worked under Kenneth Hayes Miller, Kimon Nicolaides, Charles Locke, Edward Laning, Harry Wickey, and Boardman Robinson. He has exhibited in important national shows and is represented in the Museum of Modern Art, the Whitney Museum of American Art, and the Century Club, New York City. Under the Section of Fine Arts, Federal Works Agency, he has done mural decorations for the United States Post Offices at Atlanta, Georgia, and West New York, New Jersey. He also painted mural decorations on Grant's Tomb, New York City.

Karl Fortess, who won first honorable mention, is an artist who is less known to the general public but who is producing work of authentic creativeness. Born in Antwerp, Belgium, in 1907, he received his art training in the United States at the Art Institute of Chicago, the Art Students League of New York, and the Woodstock School of Painting. He was awarded the Keith Memorial Prize at Woodstock in 1935. His works have been exhibited at the Museum of Modern Art, Whitney Museum of American Art, the Pennsylvania Academy of the Fine Arts, the World's Fair of New York, 1939, and the Golden Gate International Exposition, 1939.

Ruth Erb Hoffman is the only woman who won an award—second honorable mention for her painting, "Intermezzo." She was born in Buffalo in 1902 and was graduated from Wellesley College in 1926. From Wellesley she received a

graduate scholarship in art to the Boston School of Fine Arts and Crafts, where she studied during the winter of 1926-27. The following year she returned to Wellesley as assistant in the art department. Her art career was begun in sculpture, which she studied under Arthur Lee, but three years ago she turned to painting. She had a brief period of study under Ann Brockman in Rockport and Edwin Dickinson in Buffalo. It is only within the present year that she has exhibited paintings in important shows.

Adams W. Garrett, who won third honorable mention for his painting, "Toll of the River," was born in Forney, Texas, in 1908. He grew up on an Oklahoma farm and as a child began to draw and to do wood carving with a penknife. After studying sculpture at the Art Students League, he turned to drawing and print making. He studied lithography under Charles Locke and George Picken, then, out of curiosity, entered the painting classes of A. S. Baylinson and Kenneth Hayes Miller. While studying in New York, he worked as a bus boy, sign painter, elevator operator, artist's model, and furnace attendant. Each summer he went back to the farm in Oklahoma by freight train.

He tells one incident of his travels which is interesting in view of his award in a Pittsburgh exhibition. He writes: "On one occasion the Pennsylvania Railroad and I had a difference in opinion about my riding their freights . . . the next ten days I spent as a guest of the City of Pittsburgh. Henry H. Richardson, who, I believe, designed the Allegheny County Court House and Jail, contributed greatly to the American school of architecture. From all I could see from cell 4-E, he had done a swell job. I made a lot of friends there and did many drawings, slipping the latter out under my sweater."

Nathaniel Jules Jacobson, who won fourth honorable mention, was born in Salem, Massachusetts, in 1916. He



1941 JURY OF AWARD FOR DIRECTIONS IN AMERICAN PAINTING

Seated, left to right: MILLARD SHEETS, of Claremont, California; CHARLES HOPKINSON, of Boston; CHARLES E. BURCHFIELD, of Buffalo; and KENNETH HAYES MILLER, of New York City.

Standing: JOHN O'CONNOR JR., ACTING DIRECTOR OF FINE ARTS, Carnegie Institute.

studied at the Massachusetts School of Art from 1933 to 1938 and at Yale University, from which he received the degree of Bachelor of Fine Arts in 1941. At graduation he was awarded first honorable mention in the competition for the Alice Kimball English Fellowship. He has painted mural decorations for hotels and theaters in Miami, Florida. During the last two years at Yale he began the study of the medium of egg tempera under Lewis E. York. With this medium he has worked to give his paintings expressive form, and he uses distortions to heighten the emotional intensity.

His painting, "The Bread of Affliction," is based on the story of the Passover, representing a Jewish family living amidst present-day European persecution. They are seated at the Paschal table, reciting the Biblical story of the Exodus. The flow of events seen in the background gives pictorial representation to their words, the theme being the eternal suffering of Israel and the belief in Biblical redemption which is its source of hopeful expectation.

The Exhibition is frankly experimental, and has as its main object the

discovery and revelation of new talent in American art. If the names of only a small number of American artists emerge and their works become known through this show, then the Exhibition will be justified and will have attained its objective.

CONTEMPORARY PRINT SHOW

THE exhibition, Survey of Contemporary Print Making in the United States, which is being shown on the Balcony of Sculpture Hall concurrently with Directions in American Painting, has been assembled by the American National Committee of Engraving. Including all phases of the art of making prints, it consists of one print from each of 110 American artists that epitomizes that artist's individual viewpoint and style and represents his best contribution to contemporary print making.

The November issue of THE CARNEGIE MAGAZINE will contain a description of the exhibition, which will close on December 14, 1941.

ACCESSORIES FOR THE ENCHANTRESS

Fans Owned by Mrs. John L. Porter Now a Part of the Museum Collection

TWENTY-SIX elegant fans, the bequest of Mrs. John L. Porter, have been placed on exhibition at the entrance to the Gallery of Useful Arts. Representing various periods in the history of such accessories to a lady's beauty, the fans are mostly of French, English, and Chinese origin, and an examination of their intricacy and decoration proclaims the fact that fanmaking was indeed an art in its time. The practical twentieth-century viewpoint would perhaps keep one from realizing that what to us is a purely practical way of cooling the air—and warming the body!—was connected in days gone by with religious ritual and with the etiquette of the court. Indeed, the management of the fan in social intercourse was at one time considered of first importance in a lady's behavior.

The fan originated in the tropical countries of the Far East, where it is even now employed extensively in the service of religion, and where it was a badge of rank among the potentates. Shakespeare knew this and made use of it in his play, "Antony and Cleopatra," in the brilliant lines describing the enchanting queen, thus:

The barge she sat in, like a burnish'd throne,
Burn'd on the water: the poop was beaten gold;
Purple the sails, and so perfumed that
The winds were love-sick with them; the oars
were silver,

Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own
person,

It beggar'd all description: she did lie
In her pavilion—cloth-of-gold of tissue—
O'er picturing that Venus where we see
The fancy out-work nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did
cool,

And what they undid did.

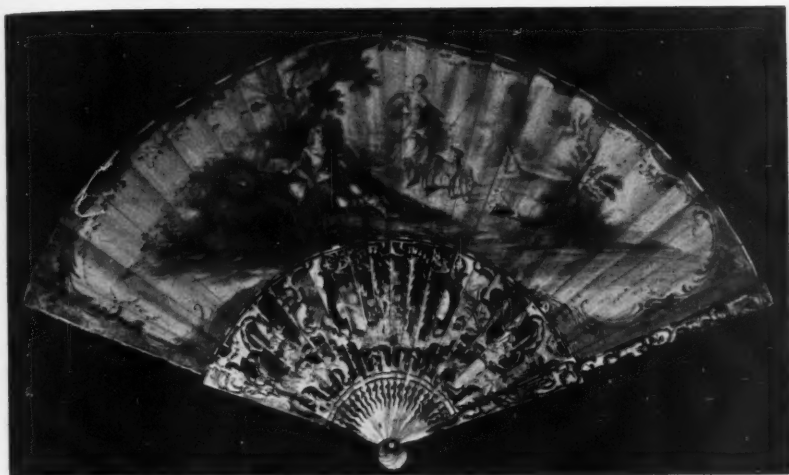
But its use as a costume accessory

dates back to remoter antiquity, and to a tale told of its origin in China. According to the legend, Langsen, the daughter of a powerful mandarin, was forced, at the Feast of Lanterns, to remove her mask because of the heat. Holding it near enough to hide her features, she waved it rapidly to and fro, and thus the fan was born. How the Chinese ladies of the day reacted to their new toy, we do not know, but the traders to Europe evidently thought well enough of it at the time to carry it over into that continent on one of their journeys.

The social interest in fans in Europe died down during the Middle Ages, except in Greece, where slaves still slowly played the air upon their betters from a long-handled fan; but the ecclesiastic and old ceremonial uses in the churches kept it from disappearing on the continent. The long-handled fans were particularly favored by the deacons for driving away insects from the sacramental vessels. Some time in the fourteenth century the practice of using fans in connection with religious services was abandoned. The reminiscences of the ecclesiastical significance of the use of the fan is preserved in the sumptuous flabella of ostrich feathers carried in certain papal ceremonies when the pontiff is borne on the portable throne—sedes gestatoria.

The earliest forms used on the continent were the fixed fan and the folding wheelshaped, or cockade, fan. The Japanese are credited with inventing the folding fan about A.D. 670, and it was brought into Europe in many unique examples by the crusaders during the thirteenth and fourteenth century. At this time it came into more general use—in summer for the sun, in winter for the heat of the great open fires.

England was introduced to the fan



THIS PARCHMENT FAN WITH ELABORATELY DESIGNED IVORY STICKS IS
TYPICAL OF THE REIGN OF LOUIS XV

during the Renaissance, by examples brought to the island from Italy. As in France, those most popular were the large screen fans of ostrich feathers, and with carved ivory, gold, and silver handles. In Shakespeare's time, the fashion of the fan was led by the Virgin Queen, who had many gorgeous examples of the fanmaker's art that had come to her from her admirers. By this time the fan was in rather general use throughout Europe and during the next century, in the time of Louis XIV, it had developed into so stylish an accessory to ladies' dress that there were five hundred manufacturers of this luxury in Paris alone.

In the eighteenth century fans reached their zenith. Costly and elegant ornaments they were, mounted in silver, gold, ivory, mother of pearl, with handles beautifully carved and decorated, and set with precious stones in settings of intricate design. On the gold and silver stays were stretched satin, kid, and vellum leaf, and on this dainty background famous artists of the day reproduced in miniature charming pastoral scenes, dancing nymphs, cupids, wreaths, and lovely ladies. Watteau

and Fragonard painted fans for Madame Du Barry and for another favorite of Louis XV, Madame de Pompadour.

This period in the creation of lovely fans is represented in the Porter collection by several exquisite examples. One beautifully executed water-color painting depicts a castle, moat, and bridge across which knights and ladies are riding forth in gay costumes and plumed hats. The border at the top and the end decorations are floral and conventional designs in gold and color. The other side portrays a tournament of knights. This art object is mounted on a mother-of-pearl frame elaborately carved, with a pearl fastener and gold tassel, and the whole is encased in a gold-leaf frame on a pedestal. A pair of excellent French fans, typical Louis XV, are of parchment, magnificently painted, and showing on one side a musical gathering in a garden, with a scene on the reverse side portraying a shepherd and shepherdess standing with their two dogs and sheep. One of this pair has sticks of ivory, the other has those of mother of pearl, and both are elaborately designed and ornately decorated in gold leaf.

The most outstanding example in the

collection is from the transitional period from Louis XV to Louis XVI. It is an original painting after Boucher of a mythological scene, probably Venus preceded by Flora and drawn by Cupids on a chariot guarded by the Three Graces. The excellent carving on the ivory sticks shows the center panel of a temple and figures with a vase and medallion on each side. The reverse side of the mounting has a center panel of birds and morning glories, with smaller oval panels at each end with butterflies.

At the same time that the fanmakers of Paris were creating these expensive baubles, less expensive examples were being produced from paper. These were tinted, and outstanding events of the day were pictured on them. In England, Hogarth's drawings furnished many popular themes. The example of this period in the Porter collection is a hand-colored lithograph depicting two rather rustic scenes with a rococo decoration along the side ends.

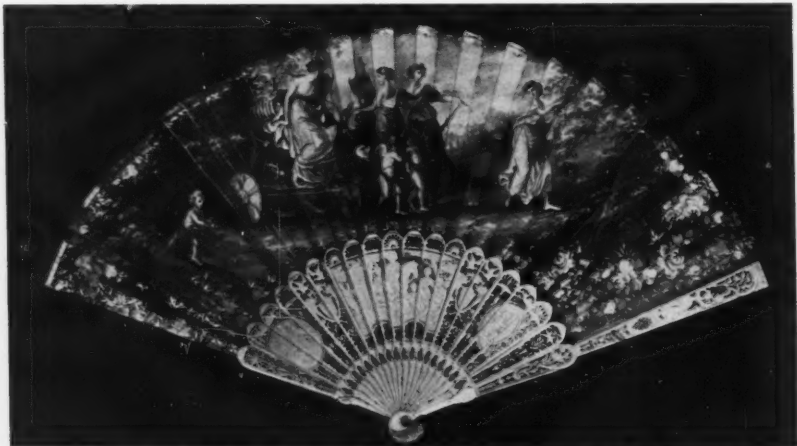
Never has the fan occupied so enviable a place in the history of costume as in the debonair eighteenth and nineteenth centuries. In the nineteenth century the European fan remained of medium size and still continued to be

beautiful as well as to play an important role in social life. The Porter collection shows these fans made of Brussels lace, gold silk with silk net between, silk mounting decorated with small circles of sequins, of white satin bordered with Valenciennes lace, and a multiplicity of feathers. The guards and sticks were of ivory, or tortoise shell, and of black painted wood inlaid with small polka dots of marcasite.

During this same period the Chinese are also represented with eight examples. An outstanding one is of white silk beautifully embroidered with a dragon design, with ivory frame, sticks in low relief, and guards heavily carved with flowers, figures, and pagodas. Another distinctive one has a mounting of white mull, embroidered with a floral design and butterflies in delicate shades, with sandalwood sticks and carved sandalwood guards. Three of the nineteenth-century Chinese fans are made of feathers.

How gloriously beautiful all these decorations for milady seem beside our modern fan—useful, not luxurious; practical, not decorative; functional, not festive; and streamlined rather than delicate.

D. N.



AN ORIGINAL PAINTING AFTER BOUCHER DECORATES THIS FAN BELONGING TO THE REIGN OF LOUIS XVI



THE GARDEN OF GOLD



THROUGH the four seasons of the year the Garden of Gold sets forth its blossoms and yields its fruits at the same time. There was quite a little procession of friends into that enchanted garden in this past month.

W. E. Clyde Todd brought \$150 and Carl W. Haller \$250 to defray the expenses of an exploration into British Columbia in search of birds that have never yet flown into Pittsburgh.

John B. Semple, always keenly interested in the progress of the Carnegie Museum, brings \$100 to pay for sending J. LeRoy Kay, of the Museum staff, to Florida to find a manatee—an aquatic animal about ten feet long, black in color, thick-skinned, almost nude of scales, with a tail broad and rounded instead of sharp like that of the whale. Mr. Semple did not tell Mr. Kay how to get this huge beast to Pittsburgh, but a way has been found.

Another friend of the Museum, this one anonymous, gives \$600 to send J. Kenneth Dourt and his party to Canada to find bears—could it be a new grouping of the three bears?—that are new to Pittsburgh.

Charles J. Rosenbloom, always a promoter of the arts, comes now into the Garden of Gold, seeking the advancement of science, and donates \$1,250 to the 1946 Endowment Fund of the Carnegie Institute of Technology, under the well-known arrangement through which every dollar given for that purpose takes on at once two more dollars from the Carnegie Corporation of New York, thus making his gift worth \$3,750.

The contributions to this 1946 Endowment Fund, in any sums ranging from one dollar to a million dollars, either in cash, in installments, or by bequest in these friendly wills, are always gratefully appreciated, as they are building up a fund that will eventually amount to \$12,000,000 for Carnegie

Tech, giving that school a magnificent new treasure, the income from which expended on the students will go far in spreading through the land the knowledge that is power in the rebuilding of a torn and stricken world.

And again, now and unfailingly, come those young men and women who, going forth as graduates of Carnegie Tech, are sending back, like sons and daughters to a nourishing mother, the contributions—some large, mostly small—which in the aggregate are increasing from month to month the growth of the fund in its ultimate top of \$4,000,000—every dollar earning two dollars more. Here are the names of those who, "with shining morning faces," came into the Garden of Gold during the summer and autumn with their gifts.

First, we have a gift of \$10 from S. M. Siesel, which is given in memory of Tracy Tingley, a classmate of Mr. Siesel's, who died recently. Then we have a gift of \$50 from the Southern California Clan, and a total of \$65 from the following loyal alumni contributors: Dorothy Dunnells, Elizabeth Dunnells Greulich, Virginia Filler Nowlin, and Clarence T. Patterson.

There is also a gift totalling \$205 from Max Albert, Thomas F. Brastow, Jacob S. Braverman, John S. Charles, Florence Davidson, Arthur J. Edstrom, Harold T. Gammon, Edith Scott Glenn, F. Galen Hess, John W. Jones, Alice Work Kleibacker, Hilda Lieberman, Harry P. Miller Jr., Barbara Endres Newton, Edna C. Smith, S. A. Smith, Ernest C. Steiner, and Donald R. Williams.

The Alumni Federation has also sent in amounts totalling \$119 from the following: George C. Anderson Jr., Herbert M. Cooley, Frank Garratt, Anthony J. Kerin, Mrs. A. S. Kreider, J. R. McClain, Gladys J. McCracken,

David Moskovitz, Martin F. Murphy Jr., Louis A. Scholl Jr., and J. H. Waxman.

The following alumni have made gifts to the 1946 Endowment Fund totalling \$91.50: Mary M. Danley, Joseph Davis, Mrs. L. E. Egerman, Joseph M. Gray, Margaret Griffin, Arthur R. Johnson, Paul W. Koch, L. Eugene Krebs, E. Gerald Meyer, Ruth Perrott, Ann Warden Seip, F. J. Staudt, and U. A. Whitaker. And Edmund Lynch Jr., Marion L. Murdoch, and Richard Turner have contributed gifts to the amount of \$16.

Also, there is a total of \$88 that represents the presentations of these members of the Alumni Federation: Henry Chequer Jr., James DeMarchi, Katharine Doty, Pauline C. Espe, Edward C. Estabrooke, H. P. and Charlotte Greenwald, Elizabeth L. Kettering, R. F. Miller, Clarence E. Peck, James C. Sawders, Wilson Scott, Margaret S. Stroud, Fred W. Trembour, and Andrew A. Virostek.

The alumni and students are not alone in their contributions to the 1946 Fund, but have been aided and abetted throughout the years by their faculty, both individually and as a group. Now, as a group, they have contributed the proceeds of the faculty play of last spring—the generous sum of \$233.

These gifts bring the total sums recorded for the work of the Carnegie institutions in THE CARNEGIE MAGAZINE since its first issue in April 1927 to the following amounts: for the Carnegie Institute, \$1,315,422.95; for the Carnegie Library of Pittsburgh, \$40,629.12; and for the Carnegie Institute of Technology, \$230,745.68 for operation and equipment, and \$1,611,381.82 for its 1946 Endowment Fund, which will multiply under the two-for-one arrangement with the Carnegie Corporation of New York; making a grand total of \$3,198,179.57 for the three institutions. There is still the sum of \$2,388,618.18 to be raised before 1946 when the agreement with the Carnegie Corporation will be fulfilled.

CHILDREN'S BOOK WEEK— 1941

Book Week this year will be celebrated from November 2-8 with the theme of "Forward with Books." Many educational agencies all over the country will celebrate this twenty-first annual occasion of arousing public interest in more and better books for children. In the central Boys and Girls Room of the Carnegie Library of Pittsburgh a special display of posters, representing children of various periods in American history, will be accompanied by exhibits of books, toys, and handwork of the corresponding periods. Examples of early books for children, including hornbooks and chapbooks, will also be shown. Thursday evening, November 6, will be "Parent's Night," and trained assistants will be in the rooms to discuss and suggest books for boys and girls of every age. Graded lists of books and new lists of suggestions for home purchases will be distributed. During the entire week classes from neighborhood schools have been invited to the Library to see the exhibits and to hear book talks and stories emphasizing American backgrounds and traditions. On Tuesday afternoon the fourth-grade classes from these schools will be entertained by a complimentary production of "Rumpelstiltskin," given by Masons' Marionettes.

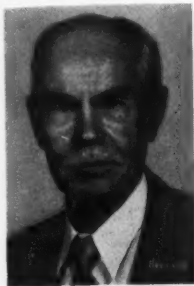
The culmination of the 1941 vacation reading plan, "The Robin Hood Club," will be a party held during Book Week for those children who have successfully completed the reading of ten or more books during the summer. Diplomas will be awarded to the 114 boys and girls, representing 21 schools, who were successful.

Special Book Week activities in the boys and girls rooms of the branch libraries will include programs by school classes, voting for favorite books, paper parades of book characters, homemade movies, presentation of vacation reading club diplomas, and other features.

MINERALS BY FLUORESCENT LIGHT

By I. P. TOLMACHOFF

Acting Curator of Mineralogy, Carnegie Museum



THE other day a young lady, apparently a teacher, called at my office. She came directly from the Museum's new fluorescence booth. With some excitement she told me that she was almost stunned

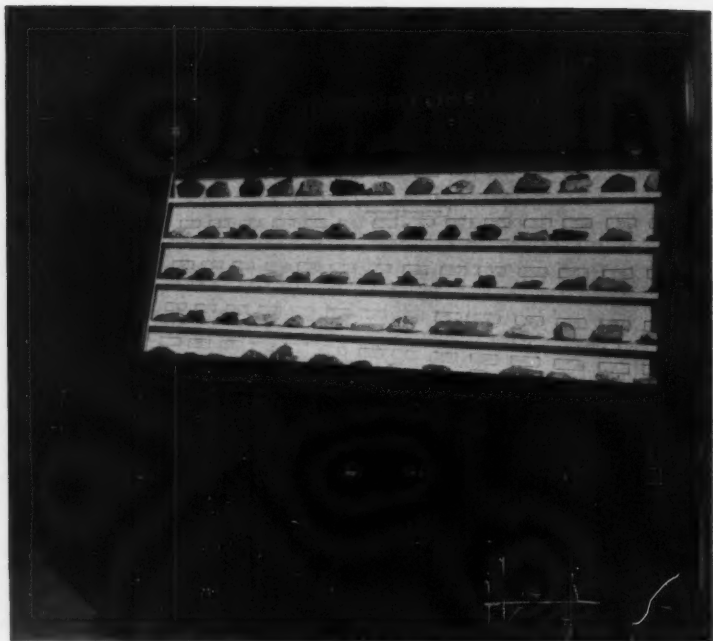
when, having turned on the mercury lamp in the booth, she saw all the exhibited minerals displayed in different, bright colors, of which not a trace could be seen under regular electric light. She said that she had never had a chance to see anything like this before, and she put to me a number of questions easy enough to ask, but almost impossible to answer. "What is fluorescence, how does it work, why do minerals so inconspicuous and similarly colored glow suddenly in such a spectacular way," and so on.

Not knowing exactly where to start with my explanations, I asked my visitor if she had ever seen such things as fireflies; or clocks and watches on which the numerals and hands were painted with a special paint that gave off a weak light in the dark; or switches visible in a dark room, because they, too, were covered with the same paint. She had, and this made my task much easier.

I told her that phosphorescence, already known to her, and fluorescence, which she had observed just now, are very closely related phenomena dependent upon the power possessed by certain substances to absorb the so-called ultra-violet rays either of natural sunlight or of sunlight produced arti-

ficially. I had to explain that ultra-violet rays are invisible and belong to the end of the solar spectrum, opposite the red ray and immediately after the visible violet end of the spectrum. They are very penetrating, they have a great effect on a photographic plate, and they produce the tan of which every woman dreams when she goes to spend her vacation at the seashore. They also burn the skin badly if the searching after tan is not careful enough. In sun lamps, ultra-violet rays are produced artificially. They may be absorbed by certain substances and, completely or partly, sent back, or, emitted. The result of such an emission is a glowing of the affected surface or, again speaking technically, a luminescence of it; this is what is called phosphorescence or fluorescence. There is, however, a great difference between the two phenomena. The light of phosphorescence, usually rather weak and of a yellowish-green color, in some cases can last several months after the surface has been affected by ultra-violet rays. Light emitted by fluorescent substances is usually bright and of very different colors, but lasts only as long as the fluorescent substance is affected by the ultra-violet rays.

Then my visitor wanted to know what lay behind all these miraculous phenomena and what fluorescence and phosphorescence are. I told her that the existing explanations deal with the most complicated conditions known. A great many things are taken into consideration in attempts to explain these phenomena, among them electro-magnetic forces, the still-hypothetical structure of the atom, and the alterations of this structure under the influence of ultra-violet rays. And still no explanation gives us full satisfaction. In a few



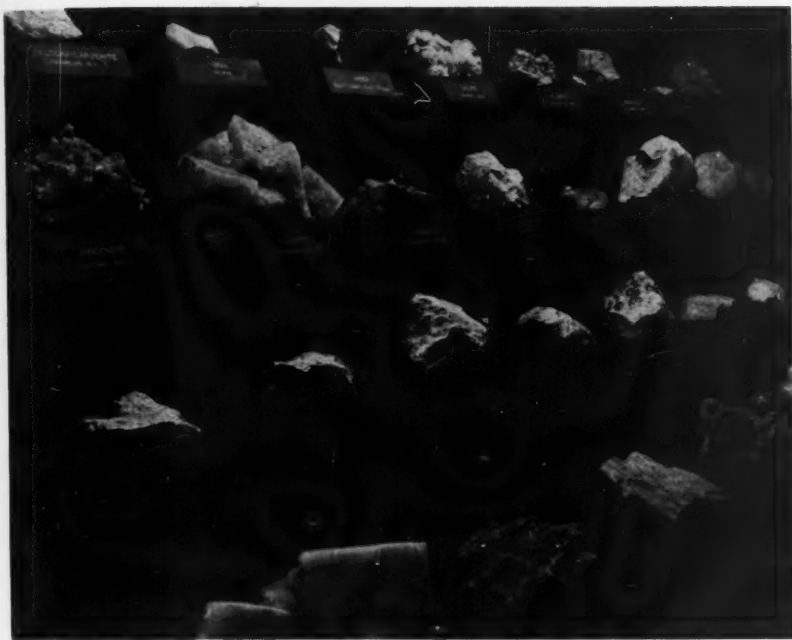
OUTSIDE OF CASE SHOWING MINERALS UNDER ORDINARY ELECTRIC LIGHT

cases these explanations can hardly be called scientific hypotheses, but rather naturphilosophical speculations. In other words, we still do not know what these phenomena are and we try to explain them by referring to other physical phenomena that need explanation themselves or that are explained only in a hypothetical way.

I noticed a doubtful expression in the eyes of my visitor, who apparently was inclined to attribute the lack of explanation more to my ignorance than to the shortcomings of science. I did not care on my own account, but I did not like the idea of an ignorant scientist at the Carnegie Museum. I asked my visitor what, in her opinion, was electricity. Immediately, with the speed of a good machine gun, she mentioned electric lights, flat irons, machines for permanent waves, hair curlers, electric stoves, vibrators, and

many other things. When she stopped to take a breath, I had a chance to tell her that these things to which she referred were numerous and various applications of electricity, but not the substance of electrical force itself. Then she asked me what electricity was. I told her that I knew no more about it than about the substance of fluorescence. At the present time electricity is such a common thing that we accept it as a fact without trying to explain it. When electricity was discovered, everyone asked about its substance and the causes behind it, and a great many people were disappointed at the ignorance of scientists then just as they are disappointed now concerning fluorescence.

Another habitual phenomenon not clearly understood, I said, is solar energy. Contrary to luminescence, electricity, and so on, solar light and



INSIDE OF CASE SHOWING MINERAL EXHIBIT UNDER FLUORESCENT LIGHTING

heat were never discovered by men but existed not only before man but before the appearance of life on the earth. After man became a thinking creature he understood how much good he received from the sun and attributed to it divine properties and worshiped it as he worshiped fire. A few thousand worshipers probably still exist in different, forgotten corners of our planet, but humanity as a whole accepts the sun's gifts as something granted us, like air, water, and the earth itself. Scientists, however, have some worries about the sun and its fate. All the time the sun sends down its heat and light into its surroundings in quite a wasteful way. In spite of this, geological records available for a great many hundreds of millions of years do not show any indication of decrease of the solar energy which therefore must be renewed in one way or another. At

the present time we have a number of explanations of this restoration of solar energy based on the surprising discoveries in physics made during this century. These explanations are entirely different from corresponding hypotheses offered during the last century by eminent scientists. Perhaps two or three scores of years from now our present explanations will be replaced by new ones. As a matter of fact, to find the substance of many existing and common phenomena is almost impossible. To answer the question "how" is much simpler than "why."

These references to electricity and the sun's light and heat settled our small controversy and saved the reputation of the scientists of the Carnegie Museum. We visited the fluorescence booth again, as I wanted to explain different details at the very spot.

Since fluorescence appears when a fluorescent substance is illuminated with ultra-violet rays and disappears immediately with the removal of this illumination, the demonstration of fluorescence requires very complicated installation. The exhibition must be well illuminated with ultra-violet rays and arranged in the best possible way for observation, but the source of the ultra-violet rays should be placed in such a way as not to interfere with observation. The common light, natural or artificial, must also be removed from the display. A dark room, like one used by photographers, would offer ideal conditions, but for many reasons such a room would not be convenient at the Museum.

The fluorescence booth of the Carnegie Museum is built in the corner of Mineralogical Hall, less illuminated than the middle of the room or the corners opposite the windows. Light penetrates into the booth through two open entrances, but everything within the booth, from the ceiling to the floor, is dull black with as much reflection of outside light removed as possible. The case where the minerals are exhibited is black inside and the shelves are covered with black velvet. The ultra-violet lamp in this case, in the form of a long tube made of fused quartz, is suspended at the top of the case. It is a mercury-vapor lamp in which electrical current passes through the vapors of mercury. At the present time this is the best way of producing the ultra-violet light, but lamps using mercury can be of very different construction, according to their purpose.

A visitor to the Museum first observes the minerals on display under regular electric light. He will see vari-colored minerals with different inclusions here and there. In general, however, the exhibition will appear rather monotonous and, as far as the colors are concerned, rather dull. With one movement of a switch he shuts off the white electric light and brings into action the mercury lamp. Unbelievable

alterations of color will be observed immediately. Minerals which hardly could be distinguished by their color before are now of entirely different, bright coloration. A new movement of the switch and all this magnificent spectacle has been brought back to its former simplicity. In various museums the switching off and on of ultra-violet light is done automatically—for instance, every two minutes, or a longer period for the fluorescence. In other, more complicated, installations, the mercury lamp is turned on when a visitor enters the fluorescence booth. At the same moment, sounding apparatus begins to explain the phenomenon. The Carnegie Museum made the simplest installation not only from economical considerations, but also to give visitors the opportunity of turning the light on and off at will. The visitor may enjoy, for instance, looking at certain minerals in one or the other light again and again, without waiting for several minutes or even leaving the booth.

There are only minerals on display in the fluorescence booth at the Carnegie Museum, although the number of substances showing fluorescence is practically limitless. With lamps of special construction it is possible to illuminate the room and the visitors within. All dyed materials, such as that in dresses, change their usually blunt colors to bright new ones. Natural teeth look bright and white, while artificial ones do not show at all. Lipstick, face powder, and other beautifying agents change their colors, and, of course, the appearance of their bearers—not always to their satisfaction or pleasure.

The field of practical application of fluorescence is extremely broad and widens every day. Medicine, chemistry, agriculture, archeology, mining, legal practice, and so on, all have an extremely important instrument in the mercury lamp. Identification of various things may be made in a few minutes, and, with special methods, it is possible not only to identify different

substances but even to find out their amount. Fluorescence installations are now a necessity in the laboratories of mines and factories. Even mineral prospecting in the field can be helped incredibly through the use of transportable mercury lamps. Contrary to the usual prospecting, a dark night is required. Prospectors move over a place covered with fragments of various rocks which may contain desirable ores. The ultra-violet light of the lamp in the prospector's hands strikes the

rocks, one after another. A sudden glowing on the ground shows the prospector that there is something that requires closer investigation. Forged documents; pictures that are claimed to be the work of old masters—while in reality they are only very skillful modern reproductions—cannot stand an investigation with a mercury lamp. The spectacular exhibition at the Carnegie Museum covers, therefore, only a very small part of the field of application of the phenomenon of fluorescence.

THE PENNSYLVANIA ROOM

BY VICTOR C. SHOWERS

Assistant, Reference Department, Carnegie Library of Pittsburgh



ONE OUT of every five questions asked in the Reference Department of the Carnegie Library of Pittsburgh last year had to do in some way with Pittsburgh or Pennsylvania. Most of these questions were

referred to the Library's Pennsylvania Room, situated just beyond the main Reference Room on the second floor. There, by resort to a collection of more than ten thousand reserved volumes, most of them were promptly answered.

Yet thirteen years ago the Pennsylvania Room did not exist. Established in 1928, it was the first of the special divisions of the Reference Department necessitated by an increasing volume of business that has virtually quadrupled the department's work since 1920. At first the new Pennsylvania Room was almost like a stepchild of the Library. All the reserved material on state and local history was moved into the room, but no one librarian was placed specifi-

cally in charge of it. It soon became clear, however, that Miss Rose Demorest was the reference staff member who was well qualified for this position. Both by interest and knowledge of the subject, she has rightfully been considered the Library's local-history specialist for several years. In 1940 her specialty was given official recognition. The Pennsylvania Room became a full-fledged division, with Miss Demorest in charge.

Miss Demorest summed up the real function of the division in her 1940 annual report, when she wrote: "The Pennsylvania Room fills a very practical need in the community. A large percentage of our requests comes from business and social organizations, city and county offices, newspapers and individuals who wish a quick, concise answer for some immediate need." It is to be able to give this quick, concise answer, and give it correctly, that Miss Demorest and her assistants have devoted their main efforts ever since the Pennsylvania Room was opened in 1928.

That is the chief purpose, for example, in keeping three hundred and fifty boxes full of clippings from Pittsburgh newspapers. The Library has a

voluminous file of the newspapers themselves—nearly three thousand bound volumes of them stored away in the basement stack. But there is no index to them. Unless you happen to know the exact date, an interminable search is necessary to find the particular item you may require. Beginning in 1902, however, the Carnegie Library started to read these newspapers carefully day by day, cutting out the most significant items on local events and arranging them by subject. These clippings were then mounted on cardboard for permanent preservation and filed in easily accessible boxes. Today they provide answers to thousands of fact questions and source material for hundreds of subdivisions of western Pennsylvania history, as well.

Even those who are trying to trace something that happened here before 1902 may find that the resources of the Pennsylvania division can save them hours of searching through old newspaper or magazine files. The division has an alphabetical card record of local marriages and deaths reported between 1786 and 1910. It has another extensive card index to biographical sketches and articles found in books. By using this index the reader is enabled to ascertain at once the high lights in the career of almost any prominent Pittsburgh citizen. It also has special scrapbooks devoted to certain subjects. If, for instance, you should want to verify some fact concerning the great flood of 1936, you could find here, conveniently pasted into a single book, virtually everything that was ever printed about that flood.

The newspaper files themselves go back to 1786. Naturally enough, the Library does not have every issue of every paper printed in Pittsburgh since that date. It has, however, made a special effort to acquire and preserve a complete file of at least one paper through the entire period. And, since its establishment in 1895, it has regularly bound and filed the final edition of all daily newspapers published in the

city. The Library has also been fortunate in acquiring a copy of every Pittsburgh city directory, the first of which came out in 1815. Unlike the newspapers, these directories are shelved in the Pennsylvania Room.

There are, in all, only three tables in this wing of the Library, but they attract a wide variety of readers. Often in a single evening there might be the following persons gathered studiously round these tables: an attorney checking certain state laws, and a genealogist—amateur or professional—doing research on someone's family tree; a high-school student writing his term paper, and a college graduate working on his master's degree thesis; an insurance salesman verifying certain addresses, and an unemployed worker studying for a civil-service test. But if that is the assemblage one night, you may be sure it will be quite different the next. And, of course, the morning and afternoon bring still other types of readers.

And there are still other types of requests. A broker calls to learn the price of a local stock on such and such a day several years ago. A newspaper reporter telephones for the biographical sketch of a none-too-prominent citizen who has just died. An author of historical novels writes for a list of books and magazine articles on old Fort Duquesne. It is obvious that the work is not characterized by monotony.

Although the Carnegie Library was not founded until 1895, it has made a special effort to acquire original copies of early books printed in this locality, and the Pennsylvania Division today has around two hundred volumes of these so-called Pittsburgh imprints published before the year 1850. The oldest of all is the first edition of Hugh Henry Brackenridge's political novel, "Modern Chivalry," printed by John Scull in four volumes in 1792-97. This novel was the first popular book written by a resident of Pittsburgh and went through numerous editions, the

latest one coming out in one volume only four years ago.

Equally famous in its day was Zadok Cramer's "Ohio and Mississippi Navigator," of which the Library has eight editions, the first printed in 1802, the last in 1824. The "Navigator" was an indispensable guidebook in a day when water routes afforded practically the only means of transportation west of the Alleghenies, for it contained a full description of the rivers and of their "rocks, riffles, shoals, channels, and the distances from place to place." Neither of these books, however, is typical of the books printed in Pittsburgh before 1850, since most of them were religious tracts or collections of sermons.

The most valuable manuscripts held by the Pennsylvania division are those comprising the Isaac Craig collection, made available through the generosity of Dr. Theodore Diller and his family. Major Craig, quartermaster general of the United States Army, was in charge of Fort Pitt near the end of the eighteenth century. His correspondence and carefully preserved letter-books, extending from 1791 to 1799, form an important part of this collection. Other notable items, among some five thousand in all, are a journal kept by George Croghan, Indian trader and land speculator, in 1765; three letter-books by Colonel George Morgan, Indian agent, 1774-78; and letters and papers on the Whiskey Insurrection running from 1790 to 1800.

Ever since its opening, a number of local organizations have displayed constructive interest in the Pennsylvania Room. Of these, the Allegheny County Committee of the Pennsylvania Society of Colonial Dames and the Pittsburgh Chapter of the Daughters of the American Revolution have made perhaps the most valuable contributions by providing money for the purchase of books. The Daughters of the American Revolution also donated the so-called Lafayette chandelier, which is so intimately associated with the Room.

This beautiful cut-glass antique, one of the first two chandeliers in Pittsburgh, was imported from Europe around 1818. It hung in the McCandless home here until 1897, when Mrs. Sarah McCandless presented it to the Daughters of the American Revolution. It takes its name from the fact that it was lent to the committee welcoming General Lafayette on his visit to the city in 1825 and hung in the room occupied by the famous French soldier in the old National Hotel at Fifth Avenue and Wood Street.

RECORDINGS IN THE LIBRARY

PITTSBURGH's New Friends of Music, an organization that sponsors chamber music and solo concerts at the Foster Memorial Hall, has generously given the Carnegie Library each year complete scores of all the works performed under its auspices. This year, because some of the music to be presented is unobtainable in printed form, the group will provide the Library with phonograph recordings of all the selections on its five scheduled programs of which disks have been made. In addition, wherever good editions of the works are available, printed scores will be given as before.

The recordings will be lent to registered borrowers as soon as they are made ready by the Music Division of the Library. According to present plans, two complete works may be borrowed for a period of three days.

LYING AS A FINE ART

In the size of the lie there is always contained a certain factor of credibility, since the great masses of a people may be more corrupt in the bottom of their hearts than consciously and intentionally bad. Therefore, with the primitive simplicity of their minds, they will more easily fall victims to a great lie than to a small one, since they themselves lie sometimes in little things, but would certainly be too ashamed of very great lies.

—ADOLF HITLER
[Mein Kampf]

"HOMAGE TO ROUAULT"

THE Dublin Review for July 1941 carried an article, "Homage to Rouault" by Robert Speaight, the actor and author who came to this country as the creator of Thomas à Becker in "Murder in the Cathedral." While in this country, he saw the Rouault Exhibition at the Institute of Modern Art in Boston, and, in the course of the article, he pays a particular tribute to the painting, "The Old King," which is owned by Carnegie Institute. He writes:

"For more than six months I had been haunted by the reproduction of 'The Old King' over the fireplace of a friend in Vermont. I had believed it, at first glance, to be an original. When I saw the actual painting, lent by the Carnegie Institute at Pittsburgh, the difference was dazzlingly apparent. 'The Old King' may well take its place among the masterpieces of all time, and I imagine that it will speak to the future as it does to us. The bearded head in profile; the splendor, dignity, and ineffable sadness of the face; the hand lifting the white flower, and the sensitive nostrils distantly catching its perfume—all these, though they appear to belong to a Jewish king, are yet emblematic of royalty in its timeless essence. The consecrated oil has touched these lowered lids; authority is seated on the brow; judgment, borrowed from the King of Kings, has spoken through the lips. You might suppose it to be the figure in a stained-glass window and compare the black outlining of form and contour, sometimes an inch thick, with the lead, which in good modern and medieval glasswork heightens the contrast of adjacent colour. The comparison has been often made but it can be pushed too far. The leading in stained glass serves a primarily useful purpose: to hold the glass together. It need not be related to the draftsmanship. In Rouault's

paintings it is always integrated with the design, and supports the blazing harmonies of sapphire, white, and red.

"The religious implications of Rouault's work can be traced, indeed, in 'The Old King,' but they are more evident elsewhere. Almost alone of his paintings, this belongs to the hierarchy of aristocratic art. One can put it beside the Greco 'St. Louis' in the Louvre, or Titian's astonishing 'Philip II' at Cincinnati. In fact, he is altogether with Greco in his metaphysical anguish, just as he is with Villon rather than Hogarth or Toulouse-Lautrec in his caricature. His friendly hand grasps the clown or the cocotte, but his eye, pitying all, condones nothing. One only describes this art as caricature because it reaches so far above a merely romantic or cynical characterization. These people are certainly characters, but they have been raised beyond the particular. Rouault does not dismiss them with a prurient smile, a curious thought, or a contemptuous shrug. His harlots are venal and debased, horrible in their prison of the flesh, but his picturing of their sin is beautiful. And they themselves are lifted to grandeur by their contact with the judgment, and even the mercy, of God. 'This,' you say, as you watch the extraordinary procession of peasants and prostitutes, proletarians and trapeze artists, wrestlers and clowns, 'is not only a human but a divine comedy.' The caravan is accompanied not only by an earthly but by a heavenly Judge."

"The Old King" is now on view in Permanent Gallery I at the Carnegie Institute.

THE LEADERS

Only through exceptional individuals, the leaders, man has been enabled to ascend. He is imitative, and what he sees another do he attempts and generally succeeds in doing. It is the leaders who do the new things that count.

—ANDREW CARNEGIE



"THE PLAY'S THE THING"

This Ancient and Magical Art

BY MARY MORRIS

Assistant Professor, Department of Drama, Carnegie Institute of Technology

[Reprinted from "Theater Arts" for July 1941 by kind permission of Edith J. R. Isaacs, Editor.]



STRANGE indeed it was to come upon the title of Rosamond Gilder's article in the "Theater Arts" for February: "The American Theater, 1916-1941—Highlights of a Glamorous Quarter-Century,"

and to realize that it was exactly those twenty-five years during which I have lived, loved, and endeavored to serve the theater. As I read through her comprehensive résumé I felt impelled to gather together and try to communicate thoughts which have been brewing over the years and which my most recent experience as a director and teacher in the drama department of Carnegie Tech have served to strengthen and confirm.

Although I have been working during these years in what we know as the commercial theater, I have also been a part of a number of the experimental groups established from time to time to fulfil the vision and the ideals of one or more individuals. I give here some brief account of these activities only to serve as a basis of experience—known and deeply considered—out of which certain beliefs have persisted.

In the autumn of 1915 I came to New York from Boston where I had been a student at Radcliffe and a member of the 47 Workshop Company, which acted the plays written in the now

famous playwrighting course of Professor George P. Baker, the course that produced O'Neill, Howard, Abbott, Barry, and Behrman. I spent that first winter in New York with the Washington Square Players holding prompt-books, upholstering furniture, understudying parts—in 1916 playing my first part before a New York audience and receiving my first salary. By the time this group developed into the Theater Guild, I was out in the hinterlands playing in stock, endeavoring to learn my craft in the chief way America then afforded. There were at that time hundreds of stock companies all over the country, some of them extremely good, many of them quite poor. It was a strenuous experience which many of my generation in the theater are glad to have had, for at least we got the training that comes from playing many different parts before well-filled houses of just plain folks who became as much a part of the whole undertaking as the players whom they came weekly to see.

Between that time and the present, I have played in America's one and only municipally supported theater, an experiment tried in Northampton, Massachusetts, under Jessie Bonstelle and Bertram Harrison, and which lasted for about five years. I have been on tour with George Arliss; acted leading parts in a stock company in San Francisco, where we performed almost exclusively the plays of Shaw, Galsworthy, Ibsen, and Barrie; played in the Greek Theater in Berkeley, California, under Sam Hume and Irving Pichel, and with these two men helped

to organize a short-lived San Francisco Theater Guild.

Returning to New York in 1924, I became part of the reorganized Provincetown Players, under the management of Robert Edmond Jones, Kenneth MacGowan, and Eugene O'Neill. This trio produced most successfully a revival of "Fashion," "Love for Love," and "Desire under the Elms," as well as a number of other more experimental plays. The demise of this most promising and artistic group is something which many of us have never ceased to regret.

After this I was briefly with Eva Le Gallienne's company at the Civic Repertory Theater; and then with Leo Bulgakov's organization. Later I became part of the Group Theater during its first season, memorable for the production of "The House of Connelly," by Paul Green.

In the strictly commercial theater I have worked for such well-known producers as Belasco, Arthur Hopkins, and Guthrie McClintic, to say nothing of many less-known and some completely fly-by-night managers. I have played in summer theater, movies, radio, and television. I have been in long runs, short runs, and many in between; in good plays, bad plays, all kinds of plays.

For five stormy years I was on the Council of the Actor's Equity Association and through that experience I have knowledge of the union conditions and the problems they present to workers in all branches of the theater. During my last year on the Council I served on the Committee for Experimental Theaters which has just this winter worked out, with the Dramatists Guild, what we hope will be at least a start toward some kind of expansion and experimentation.

When Henry Boettcher, the head of the drama department at Carnegie Tech, first talked about my joining the staff as a director and teacher, one of the things he said has remained in my mind: "I do not know you and your whole approach to things well enough

yet, but it is just possible that you might feel closer to the theater, the real theater, working and experimenting here with our students, than you can at the present time on Broadway."

Those of us who know the Broadway theater as it is today will understand, I think, what Mr. Boettcher meant. For the last ten years the whole profession has struggled to keep its head above water. For the younger people particularly, it has been a hard dose. Now, as I watch the young people go out from here into what awaits them in New York, I am feeling ever more keenly all that I have felt and known these many years about the whole "piece-work system" that is the Broadway theater. (Norris Houghton coined this apt phrase in his fine book, "Moscow Rehearsals.")

We are all of us in the theater aware of the situation. We all know that something must be done. Therefore it is very gratifying to see something happening that will surely be of the greatest benefit to all concerned; the realization that there are many ways in which the professional and the non-professional theaters can help and sustain one another.

In any comprehensive study of the American theater and the problems which confront it today we cannot simply discuss the professional and non-professional theaters in terms of art. For our professional theater is fighting against such extraneous odds that there is scarcely anyone connected with it in any capacity who truly loves the theater and is not aiming merely to exploit himself who does not long for change and the righting of many wrongs.

If we are going to talk about the professional and the nonprofessional theater, therefore, we must first define our terms. The professional theater has come to mean the theater where those who work in it earn a living and to which they devote all their time; the amateur theater that wherein workers are not paid and are usually engaged in other pursuits as a life work or as a

student. For practical and immediate purposes we can discuss the various problems as they relate to this classification, but this should not preclude a larger view of the whole matter, where the word professional should have a significance other than it now has.

As I see it, the true professional possesses two things, both indispensable: he has a mastery over his craft; he has the attitude of all artists, that nothing is too much trouble, that the smallest thing is worth infinite pains to make it right. In this sense we find real artists, people with a professional approach, in what we call the nonprofessional theater, just as our so-called professional theater is full of unskilled actors today, and also of actors who have what would be called an amateur approach to their work. But dilettante conveys my meaning more clearly; the word amateur in its true sense has a noble meaning.

The theater as it exists in New York inevitably produces a great many ill-trained, undeveloped actors and encourages any natural laziness they may have. Often they remain as ill trained, undeveloped, and lazy after fifteen or twenty years because of the conditions of our theater. It must be remembered that there are in reality no qualifications demanded of the young person who would go into the theater. Any one who obtains a few lines to speak, often through the most fortuitous circumstances, or any completely inexperienced person who can get backing and who thinks he can direct, immediately is considered a professional actor or director. While far from New York, in some little theater or university theater, there may be an actor, or a director, who has played or directed many difficult plays and is miles ahead in the mastery of his craft of the lucky young actor or the self-appointed director in New York.

As our theater exists, the words professional and nonprofessional, other than in terms of Equity membership, are thus rather meaningless. Given

native endowment to begin with, it is skill and industry which make for artistic accomplishment. We find all these things in both the professional and nonprofessional theater. They are right, I believe, who say there are only two kinds of theater, good and bad.

The little-theater and community-theater movement twenty years ago was a stimulus in practically every department of the theater. Today many of the early and important theaters have ceased to exist. Others have developed from their early status to one much nearer the professional. And in many new places theaters springing out of the community are developing workers for the theater and certainly are fostering an audience that needs and appreciates the theater. That more of them have not progressed toward professionalism in the accepted sense may be due to many causes and the desirability thereof may be controversial.

The university theater, which includes that of Carnegie Tech—though the problem here is a somewhat different one, being a school primarily for training professional theater workers with an academic course included, rather than the other way about—is still another phase of dramatic life in America, presents its own problems, and makes its own contribution. One specific instance of this contribution, greatly to the advantage of the author, the school, and those interested in producing the play in New York, was the production this year at Carnegie Tech of a play by Thomas Job. Mr. Job has had one play produced on Broadway. He has had three others bought and held for several months by New York producers. For one reason or another, largely fearfulness on the part of the managers to undertake difficult or somewhat tragic plays under present conditions, these plays have not actually been put on, though interest in all three remains keen. This year Mr. Job joined the faculty of the drama department at Carnegie Tech as a teacher of playwrighting and other subjects. It was

suggested that he produce one of his plays and he decided to do "Dawn in Lyonesse," a difficult play for students because of the maturity of emotion demanded of them. The experiment was a success in that the play was attended by two or three New York producers and directors. The possibilities of a New York production are under discussion and, most important, the author was able to see his play on the stage, make changes during rehearsals, and now, in perspective, continue to make improvements.

This use of the tributary theater seems to me to open up a wide field for relieving one of the chief causes of the failure of plays in New York. In many cases this failure is due to the haste of production, lack of out-of-town tryout, and financial pressure which makes it impossible to continue the run of any play in New York which receives bad notices. If it were possible for a writer to take his script to one of the well-established university or little theaters and have it produced there under competent direction, with the best available cast, it would provide for authors, certainly for unknown, or little-known authors, a most valuable aid in getting their scripts ready for professional production. Whether in some cases a professional director could be brought on by the author or the producer interested in the play must be left an open question. It might be arranged under certain circumstances. Where it was possible to bring on a director from New York this would be of immense stimulus to those students interested in direction. On the other hand, little and university theaters are developing some very fine directors who may take their place among the foremost in the country. The practice of putting on original plays written in the playwrighting courses of the drama schools is becoming more and more prevalent. Besides the help this affords the young playwright, it is of value to the acting students to see work done on a new script. And it affords the di-

rector a much more valuable and interesting task than redoing an already produced play.

This leads to another practice all too infrequent as yet and which would again help the playwright out of the cul-de-sac in which he finds himself along with most other theater workers. This is the trying out, or the playing in several theaters in different parts of the country, of one new play, not necessarily simultaneously, but during the course of a season or more. Now that we have an Experimental Theater in New York, plays which have been tried out in the tributary theater and seem promising could be reported to that organization and receive perhaps another production at their hands.

We have all hoped that there might be more companies of professional actors touring the country and playing in the beautiful new university theaters, where students could see them and perhaps work with them. A closer contact between the professional actor and the apprentice is still needed. The drama students who go out in the summer to play and serve as apprentices in the better summer theaters find there something of a substitute for the old stock companies. The Cohasset summer theater, for example, has a technical staff almost entirely recruited from the Yale Drama School, and its apprentices do all the backstage crew work as well as some acting. There they come in contact with many professional actors and are permitted to watch all the rehearsals. Fred Burleigh, who runs the Cohasset Theater in the summer, runs the Pittsburgh Playhouse in the winter. He is a young man who touches the theater at many points, and it is to be hoped that such as he may do something toward building a permanent and professional acting group in a home of its own, an institution which a city the size of Pittsburgh should certainly be able to support.

This brings me to the ultimate idea on which those of us who hope to see the theater in America fulfil its real

function agree—namely, the establishment of permanent theaters, each with its own theater house, its home, and its own group of actors, all over this country. And attached to the permanently functioning theaters should be schools which feed into them, schools which exist only for the talented, those for whom the theater can be a real vocation and who have something vital to contribute.

This gospel of a theater for the whole country is not a new one. I know it has been preached in this magazine for many years. This going forth into the land is what must happen at this point, if we are to keep theater, in the midst of a mechanized and industrial age, as part of our cultural life, a real part of the life of the people. It is this idea, this belief, that we are trying here at Carnegie Tech to inculcate among our students. I am sure it is being done everywhere in the university schools of drama. I have even heard it preached by a great director from overseas, Theodore Komisarjevsky, in an address at the New School in New York. To him, as a stranger in our midst, the whole influx of young people into that one city each year, sitting, waiting, hoping, doing no work, stagnating, despairing, was an almost unbelievable phenomenon. His advice to a young man who rose and asked him how he could get a job after being in New York for a year and finding nothing, was "The answer is simple. Get out of New York if you want to act."

Now the theater is stirring itself. Now there are many moves being made in this direction. The international situation has stopped much of this activity, but only for a short time. So much that was new and experimental was going on in this country during the bitter days of 1914-18 and thereafter, that I believe this apparent lull is only of the moment. Now, if ever, is the time for the theater, along with all the other great arts which serve life, to make itself of worth and significance in the world. Theater can speak to

mankind as no other art can speak, most directly, most movingly. People are hungry for the word that illumines, the idea that inspires, the emotion that warms and strengthens. Now is the time for all to go forward who believe in the theater as a place of revelation and communication.

DIRECTIONS IN AMERICAN PAINTING

FREE LECTURES

(Illustrated)

TUESDAY EVENINGS AT 8:15 P.M.

CARNEGIE MUSIC HALL

OCTOBER

- 28—William M. Milliken, Director, The Cleveland Museum of Art, "Which Way America?"

NOVEMBER

- 4—Elmer A. Stephan, Director of Art, Pittsburgh Public Schools, "Democratic Individuality in Art."
11—Edward Alden Jewell, Art Editor, The New York Times, "The Changing Picture."
18—Oskar Hagen, Professor of the History of Art, University of Wisconsin, "Background of Contemporary Art."
25—Dudley Crafts Watson, Extension Lecturer, The Art Institute of Chicago, "The Enjoyment of the New Language of Painting."

SUNDAY AFTERNOONS AT 2:30 P.M.

CARNEGIE LECTURE HALL

NOVEMBER

- 2—Reid Hastie, Instructor, Department of Fine Arts, University of Pittsburgh.
9—Norwood MacGilvary, Associate Professor, Department of Painting and Design, Carnegie Institute of Technology.
16—Roy Hilton, Assistant Professor, Department of Painting and Design, Carnegie Institute of Technology.

LIBRARY STORY HOURS

Story hour for younger children, which began October 4, is held every Saturday afternoon at 1:30 in the Central Boys and Girls Room.

Story hour for older boys and girls—fourth grade and over—will begin Tuesday, November 4, at 4:15 in the Central Boys and Girls Room.



AMERICA IN THE SKY

THE Atlantic Monthly for October contains an article entitled, "Air Power Ends Isolation," by Major Alexander P. de Seversky, that should excite the apprehensions of the American people as to the planned adequacy of their air defense against an attack that has already started in the fifth columns of the enemy. Major de Seversky was a pilot in the Russian Imperial air corps in the first World War, and when his country adopted its present form of government he came to this country, became a citizen, and has since then devoted himself to the work of aeronautical designing.

He begins his argument with the statement that in our national policy for defense there is "a deep and fateful paradox. . . in that our country's accredited leaders in this crucial period fight isolationism politically but remain stubbornly isolationist themselves in their military planning." It is an opening challenge that cannot be carelessly swept aside. He caustically reviews the smug assurance, so boldly advocated by the America First patriots, that our two ocean fronts which give us a physical separation of thousands of miles from a potential enemy, reinforced by a grand army on land and a matchless navy at sea, and with plenty of naval airplanes in aircraft carriers, constitute an impenetrable shield against any invasion of our country. In Major de Seversky's mind this whole

elaborate scheme of defense is inadequate and bound to fail because it is based upon the conditions of war which prevailed twenty-five years ago, when airplanes were infant birds out of the nest. He believes that Secretary of the Navy Knox and Secretary of War Stimson, whom he fearlessly names, although exerting inexhaustible and tremendous energies in the work of preparation, are following a tradition that "is a lot more dangerous, because it is being translated every day into equipment and strategic plans fantastically unsuited for the job that may be ahead of us." The first arm of this old-fashioned defense, those gentlemen argue, he says, "from Hannibal to Mahan," has consisted of an undefeatable navy. And he concludes a long, and brilliant argument in these words:

The Roman Empire became dominant in its epoch because in an age of land power it was integrated with the psychology of land power; every Roman was a soldier. The British Empire emerged in the epoch of Sea Power, and every Briton, even if he never went to sea, was a sailor at heart. In this era of Air Power, America must integrate itself with the new force, and every American psychologically must become an aviator if we want to preserve our precious heritage of free institutions.

Is it not true? Was it not the airplane, invented and developed to its full power in America, and secretly prepared in invincible multitudes in Germany, that enabled it to strike against hitherto invulnerable armies and navies with such hopeless and pitiable destruction that the proud nations of the

world were scattered before it like the leaves before the winds of Vallombrosa? The British Navy, which is the pride of free men the world over, has abjectly witnessed some of its mighty battle-ships destroyed and others grievously injured by a single bomb, in each case dropped from the stratosphere of the heavens. America is spending \$80,000,000 on a single capital ship until we shall have built ten more of them; and here, on the evidence of Major de Seversky—a man who knows more about the fundamental questions involved than any man in uniform anywhere—we learn how and why those superb creations of a traditional age have become subordinate to a new force that is sweeping the astonished world of all its people and their civilizations.

Is not the conclusion forcibly to be like this? In facing this spreading war we must have a grand army and a two-ocean navy of unexampled power; but unless we begin now to build an overwhelming air force, on the principle that it shall come first in the plan of our preparation, we are doomed to fall. Unless we can crowd the stars out of heaven with the myriad masses of these new airships, we can no longer remain the masters of our fate. Unless we can exceed the German equipment by a hundred per cent and advance the application of science beyond Hitler by ten years of achievement, we shall be arming only at a stalemate.

WHO WAS OUR FIRST PRESIDENT?

ABOUT three years ago a book by Wemyss Smith brought attention to a glaring announcement by that author that "the first President of the United States was John Hanson, a member of the Continental Congress from Delaware," and that therefore George Washington was wearing borrowed plumes when standing in history as the Father of his Country. The claim on behalf of John Hanson was apparently buttressed by documentary evidence which, if it did not carry conviction

was at least provocative of anxiety; and many men who studied Wemyss Smith's book began to ask with some eagerness for more information. The Hanson legend bears this outline: as a member of the Continental Congress he was chosen as chairman, or president, of that body; the Congress called itself the Congress of the United States; and Hanson was therefore, during the one year of his service, the President of the United States.

We now have a new history of this subject by J. Bruce Kremer, and the evidence that it presents destroys forever the myth that for a brief period glorified Hanson with a false refulgence. The book is entitled, "John Hanson of Mulberry Grove." John Hanson's career was not unlike that of thousands of other men who have held office of more or less importance for awhile and then vanished, leaving only a slight riddle in the wake of time. Descended from the fourth generation of a Swedish ancestor, he was born to a small landed possession, and was elected a member of the legislature of Maryland. He then became the presiding officer of the Continental Congress, with a term of only one year.

But Hanson was not even the first presiding officer of the Continental Congress. There were, in fact, fourteen presidents of that Congress. Payton Randolph of Virginia, Samuel Huntington of Connecticut, Samuel Johnson of North Carolina, and Thomas McKean, chief justice of Pennsylvania, were the first four. John Hanson of Maryland was the fifth.

But even as the fifth chairman Hanson was not in any sense a President of the United States. The Articles of Confederation did not fundamentally create the union of States which were later bound imperishably together in the Constitution of the United States; and George Washington was the Father of his Country because he created it with his sword and was then made its first President by the first vote of the united people for a President of the Republic.

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